Leonardo da Vinci — 75 A Laughing Boy with a Plaything in his Hand. Nothing surely can exceed the masterly execution of this Picture; it has the Correctness of Raphael's Drawing, and the Grace and Softness of Corregio's Pencil.

There are two Drawings after the same Boy in the Drawing-book of Leonardo, in the Ambrosian Library at Milan.

This Picture was in the Arundell Collection, inherited by Lady Betty Germaine, who left it in her Will to the present Proprietor

FINIS.

Printed by J. Smeeton, 148, St. Martin's Lane.

NAM 5-D54/81

A

Catalogue

OF

The SUPERB, CAPITAL, and truly VALUABLE COLLECTION

OF CELEBRATED

ITALIAN PICTURES,

LATELY PURCHASED

From the COLONNA, *Borghese, and* CORSINI PALACES, *&c.*

BY

WILLIAM YOUNG OTTLEY, Esq.

FORMING AN UNRIVALLED ASSEMBLAGE OF THE GENUINE AND FINEST WORKS OF THE ITALIAN SCHOOLS.

Which will be Sold by Auction,

BY MR. CHRISTIE,

At his Great Room, Pall Mall,

On SATURDAY, MAY the 16th, 1801,

AT TWELVE o'CLOCK.

May be Viewed Two Days preceding the Sale, when Catalogues may be had in Pall Mall.

TO THE PUBLIC.

THE celebrity of many of the Pictures now exhibited, renders it unnecessary to expatiate on their particular excellence, which has long been noted by the concurrent opinion and judgment of those, whose fine Taste and Knowledge in Art, best qualify them to decide. But it may be proper to observe, that not only the Pictures are amongst the finest Works of the Masters to whom they are ascribed, but further, that, with few exceptions, *they now, for the first time, have been removed from the Palaces for which they were painted, and perhaps for the very situations in which they were placed by the Artists.*

To this circumstance may be attributed the extraordinary preservation in which most of these Pictures appear, having ever remained under the pure climate of Italy, so favourable to their freshness and brilliancy; unexposed to injudicious experiments of varnishes, and other methods of repair; and carefully protected from the rude touch of Daubers and Copyists, by the successive Princes of the great Houses of Colonna, Borghese, and Corsini, &c. &c. whose delight, and whose pride, rested in these Collections, as conferring the Palm of Genius and of Taste on their Country, and on themselves.

It is well known, how much the great Nobles of Rome valued themselves on the possession of the *Chef-d'œuvres* of Art. Some few years past, no price could have tempted the Constable Colonna, or Prince Borghese, to have permitted any one great Work of a great Master to be removed from their Galleries. Some few good Pictures indeed, have from time to time been exposed to Sale from the inferior Collections in Italy; but imperious necessity alone could wrest from its stately palaces, *the known and signal Examples of fine Painting and Statuary*, which attracted Visitors to admire, from Petersburgh, from Paris, and from London.

It is to the æra of fatal Revolution in Italy; it is to the oppressive spirit of its invaders; it is to the fallen grandeur of the Nobles and Princes of Rome; it is to their extreme need and distress, that is to be attributed finally their parting with what they so long possessed, and so highly valued.

CONDITIONS OF SALE AS USUAL.

A Catalogue, &c.

SATURDAY, MAY the 16th, 1801.

Pictures.

Mob. 48. *Sassoferrato*	—	1	MADONNA—Head and Hands—highly finished; —*size 1 foot 2 inches, by 1 foot 5½*
47. *Nicolo Poussin* Hamper.	—	2	LANDSCAPE and FIGURES, a Waterfall in the Center of the Picture with a distant View of *Olevano*, in L'Abruzzo, in the State of Naples, where *Nicolo* frequently studied Landscape,—*2 feet 5, by 2 feet 9*
38. *Claude Lorraine* Mr. Durham.	—	3	LANDSCAPE and FIGURES—Evening—a View on the Tiber, near Rome, from the *Palace Colonna*; mentioned in the printed Catalogue of the Pictures of the *Palace Colonna*, [No. 378]
37. *Scarellino di Ferrara*, born 1551, died 1621. Lane.		4	NYMPHS AWAKED by CUPIDS;—a fine Example of this esteemed Painter, who united in a high Degree the Venetian Colour with the Grace and clear Obscure of the Lombard School, and was stiled the *Paulo* of Lombardy——*1 foot 7½, by 1 foot 4½*
95. *Francesco Vanni* Mr. Young.	—	5	THE REPOSE in ÆGYPT, one of the best cabinet Pictures of this Master, who was the most successful follower of *Baroccio*, and Head of the Sienese School at the Period in which he lived——*2 feet 4½ by 2 feet 10*

Sodoma, died at Siena 1554, aged 75

6 MADONA with the INFANT CHRIST and St. JOHN; probably the only Picture in England of this great Master, who was the first of the Sienese School, and a worthy concurrent of *Raffaele*: His Cabinet Pictures are *extremely rare* even in his own Country,—*1 foot 6 by 2 feet 2*.

Michael Angelo Buonaroti

7 THE SAMARITAN WOMAN at the WELL; the preparation for a Picture, perhaps intended to have been finished by himself. Mic. Angelo is generally believed to have painted only two or three Pictures in Oil; those small ones we so frequently see ascribed to him, are all painted by his Scholars, from his Designs; many have been painted from this Drawing, which formerly had a place in the *collection of the King of Naples, at Capo di Monte*—board, *1 foot 11½ by 2 foot 7*

Raffaele d'Urbino —

8 CARTOON for the Horses Head in the *Fresco of Heliodorus in the Vatican*; much finer than in the Picture which was executed by *Raffaele's Scholars*; from the *Palace Albani*

Titian —

9 HOLY FAMILY with SAINTS; a finely preserved Example of the Master, whose Pictures of this *Cabinet Size* are very rarely met with—*1 foot 9½ by 1 foot 6*

Raffaele d'Urbino —

10 MARTYRDOM of SAINTS, a very early Picture of this Prince of Painters, executed before he left the School of his master *Perugino*; from the *Palace Borghese*—*1 foot 4½, by 10 inches*.

Mazzolino di Ferrara, died aged 49, about 1530

11 CHRIST DISPUTING with the DOCTORS—The Pictures of this Master, who was fellow Disciple with *Benvenuto Garofolo, under Lorenzo Costa*, are, as may be supposed from the Circumstance of their extraordinary Finishing, *extremely scarce*. This Picture is particularly mentioned by the *Abbe Lanzi* in his *Storia Pittorica*, as one of the finest of the very few Examples of them to be met with: From the *Villa Aldobrandini*, for a Cardinal of which name, this Picture was painted by *Mazzolini*—board, *1 foot by 1 foot 5⅛*.

Benvenuto Garofolo —

12 HOLY FAMILY with SAINTS, a highly preserved Picture in the finest Manner of the Master, easily to be distinguished from the many Pieces painted by others in his School, which generally pass as *Garofolo's own Performances*; from the *Colonna Palace*—board, *1 foot A½ by 1 foot 1*.

140. Titian — L. D.

13 THE DAUGHTER of HERODIAS, with the Head of *St. John the Baptiſt*, a highly coloured Picture of the Maſter; in his *Giorgione Manner*; from the *Guarda Roba* of the Palace Doria, Rome——2 *feet* 5 *by* 2 *feet* 10

170. Nicolo Pouſſin — Price.

14 A LANDSCAPE with the diſtant View of an ancient Town, and Figures reclining in the Fore Ground, after Sun-ſet: A Moment *Nicolo* frequently preferred as agreeing with the *Idea of Solemnity*, which is the firſt Characteriſtic of his Landſcapes—3 *feet* 3 *by* 2 *foot* 5

180. Guido Reni — L. D.

15 ST. JEROME—Head and Hands—from the *Albani Palace*; an extraordinary Proof of the *Powers of Pencil*, which this Artiſt is univerſally acknowledged to have poſſeſſed in his latter Time, in a Degree ſurpaſſing every other Italian Painter——1 *foot* 10½ *by* 2 *feet* 3

280. Lodovico Caracci — L. Pitts &c.

16 THE ENTOMBING of CHRIST, ſtile of *Coreggio*; management of the effect moſt extraordinary——board, 1 *foot* ⅝, *by* 1 *foot* 4¾ · Pitts &c.

280. Scidone — Sir W. Young.

17 THE REPOSE in EGYPT with Angels, a Cabinet Picture of this Maſter, perhaps *unique*, giving upon a ſmall ſcale, an Idea of his large works at *Capo di Monte*; from the *Colonna Palace*, [Cat. N°. 1068] oval, board, 1 *foot* 1, *by* 1 *foot* 5⅛

270. Annibale Carracci — Simpſon.

18 A MAGDALEN, one of the moſt ſtudied and highly finiſhed Pictures of this great Maſter; engraved the ſame ſize in the celebrated work of the *Scuola Italica*, publiſhed in Rome by the late *Mr. Gavin Hamilton*; from the *Borgheſe Palace*——copper, 1 *foot* 1 ¾, *by* 10⅛ *inches*

290. Coreggio — L. D.

19 VIRGIN and CHILD, an early performance of the Maſter, upon a Gold Ground, in which the native Grace of *Coreggio* is not loſt by its participating a little of the Stile of his Maſter, *Andrea Mantegna*: engraved by *Cunego*——board, 1 *foot* 1¼, *by* 1 *foot* 5 ⅛

240. Gaſpar Pouſſin — Robinſon.

20 LANDSCAPE with FIGURES—the Entrance to *L'Arriccia*, near Rome. This Picture and its Companion, when in the *Corſini Palace*, were eſteemed the fineſt ſmall Examples of the Maſter in Rome——2 *feet* 2, *by* 1 *foot* 7⅛.

Ld. D.—	240.—	Ditto	—	21 The Companion to the Former, a Woody Scene, a Shepherd leading his Flock;—*out of the Picture—striking*——2 *feet* 2, *by* 1 *foot* 7½
Robins—	320.—	Domenichino	—	22 A REPOSE in EGYPT, in a Landſcape, *extremely rare.*—*Domenichino* Painted ſo few Landſcapes, that this may be conſidered almoſt *unique*; from the *Corſini Palace*——1 *foot* 6½, *by* 1 *foot* 4½
L. D.—	370.—	Claude Lorrraine	—	23 LANDSCAPE, with Paſtoral Figures, *Afternoon*, View on the *Tiber*, in his fineſt manner, and in the higheſt Preſervation; a Cabinet Picture, from the *Corſini Palace*——1 *foot* 9, *by* 1 *foot* 4
Robins—	180.—	Nicol. Pouſſin	—	24 A large LANDSCAPE with FIGURES, in his great ſtile; from the *Falconieri Palace*——5 *feet* 9, *by* 4 *feet* 1
L. Fitzw.m	440.—	Giorgione	—	25 HOLY FAMILY and SAINTS, a Capital Picture, the Colouring even richer than *Titian*; from the private Apartment of the *Prince Colonna*, [Cat. N°. 380]——board, 2 *feet* 8, *by* 2 *feet* 1
	420.—	Mazzolino de Ferrara	—	26 ECCE HOMO—Chef d'Œuvre of the Maſter, from the *Villa Aldobrandini*——1 *foot* 5, *by* 1 *foot* 9½.
D. Athol	470.—	Raffaele d'Urbino	—	27 A WARRIOR SLEEPING, and two Allegorical Female Figures; *a moſt exquiſite and finiſhed Production of the Maſter, at an early Period*; from the *Borgheſe Palace*——6¼ *inches, by* 6¼
D.	190.—	Titian	—	28 VENUS ATTIRED by the GRACES, a Capital Picture of the Maſter, and very remarkable for its Preſervation, his Works in general having turned black—from the *Palace Corſini*——3 *feet* 2½ *by* 3 *feet* 6
D.	580.—	Guido Reni	—	29 ST. PETER—Head and Hands—*in his ſtrong Manner.* Painted at the ſame Period as his celebrated Picture of *St. Peter and St. Paul, at Bologna*, which is juſtly eſteemed *Guido's Chef d'œuvre*; from the *Aldobrandini Apartment, Borgheſe Palace*, 2 *feet* 9½ *by* 2 *feet* 1¼
D.	560.—	Annibale Carracci	—	30 SUSANNA and the ELDERS; a Capital Picture, *with the Name of the Maſter*, and in his grandeſt Style; from the *Villa Aldobrandini*——*ſize* 3 *feet* 7 *by* 5 *feet* 3

440. Claude Lorraine — 31 A LANDSCAPE; the Compoſition remarkably Fine—Scene before Sun-Riſe in the Spring, with the Story of *Aſcanius killing Silvia's Stag*. On the back of the Picture is Inſcribed "*Quadro per l'Illmo. et excellmo. Sig. Conteſtabile Colonna queſto di* "5 *Ottobre*, 1681". On the *Face*, "*Claudio inuſ, Romæ* "1682. *Come Aſcanio taetta il Cervo di Silvia, figliuola di* "*Tirro. Lib.* 7". This is ſuppoſed to be the laſt Picture painted by this great Maſter, who died at the advanced Age of 82 Years, December 9th, 1682; from the *Colonna Palace*, [Cat. No. 153]—*five* 4 *feet* 11¾. *by* 3 *feet* 11. The Original Drawing of the Picture with the ſame Date, is in the Poſſeſſion of the *Rt. Hon. Lord Viſcount Palmerſton*.

700. Gaſpar Pouſſin — 32 LANDSCAPE and FIGURES—a View of *Nemi*, near Rome, capital, from the *Colonna Palace*, [Cat. No. 159]—*five* 5 *feet* 6⅔. *by* 2 *feet* 6.

420. Giacomo Baſſano — 33 THE JOURNEY of JACOB and HIS FAMILY, a moſt remarkable example of the Maſter, both as to Subject and Execution—Colouring equal to *Titian*——8 *feet* 9. *by* 5 *feet* 5.

650. Franciſco Parmegiano — 34 HIS OWN PORTRAIT—ſo always called when in the celebrated Collection of the *King of Naples, at Capo di Monte*—Effect prodigious.

N.B. a ſmall Copy of this Picture in a Circle, is ſhewn in the Gallery of Florence, as *Parmegianoe own Portrait* ——board 2 *feet* 2, *by* 2 *feet* 11.

600. Guerchino — 35 A WARRIOR in Armour, ſaid to repreſent *Scanderberg*—a capital Picture, in his moſt finiſhed Manner, and in the higheſt Preſervation, late one of the moſt eſteemed in the *Albani Palace*——3 *feet* 5. *by* 3 *feet* 11.

580. Guido Reni — 36 MADONNA DOLORATO—a Head—in the Painting of which, *Guido* has exerted all his Powers, to render it worthy a place in the Cloſet of *Pope Paul the* 5th, where it formerly hung, *Borghese Palace*——copper, 1 *feet* 3¾. *by* 1 *feet* 1½.

L. D. — 560. — *Paulo Veroneſe* — 37 THE MARRIAGE of the VIRGIN. This Picture, if not conſidered with reſpect to its Size, but to the Study and Excellence diſplayed in every Part, added to the Beauty of the Subject and Compoſition, may in Truth be deemed one of *Paul's* moſt important Works, and is certainly of his Cabinet Pictures the Chef d'Œuvre, from the *Corſini Palace*——2 *feet* 4, *by* 2 *feet* 7½. PAULO VERONESE has introduced his own Portrait in the Figure on the right hand of the Picture

— 700. — *Titian* — — 38 THE HOLY FAMILY, with the Shepherd's Offering, in his *Giorgione Manner*; a capital Picture, from the *Borgheſe Palace*, painted at the ſame Period with the celebrated Picture of Profane and Divine Love, ſtill remaining in the *Borgheſe Collection*——4 *feet* 8, *by* 3 *feet* 5¼ } aſkd £ 1000 for.

Sir Wolf. 1550. — *Salvator Roſa* — 39 A LANDSCAPE—a rocky Scene, with a diſtant View of a Volcano;—in the foreground are Figures repreſenting the *Finding of Moſes, by Pharoah's Daughter* This Picture whether we conſider the grandeur of Conception, power of execution, or unparalleled Preſervation, may juſtly be deemed one of the moſt wonderful Efforts of the Pencil; from the *Palace Colonna*, [N°. 155, Colonna Catalogue]——6 *feet* 7 *by* 4 *feet* 1 } aſkd £ 1500 for.

A Noble Picture.

— 800. — *Claude Lorraine* — 40 DIDO and ÆNEAS, with a View of the Port of Carthage. On the *back* of the Picture is this Inſcription "*a di* 27 *Marzo*, 1675, *quadro per L'Illmo et Ecc^mo Conteſtabile Colonna*". On the *face* "*Carthago—Æneas et Dido Claudio invo: f. Romæ* 1676". We have here the Freſhneſs of the Sea-Breeze, happily combined with that Purity of the Italian Atmoſphere, which *Claude*, and *Claude only, knew how to give*; and it is ſo exquiſitely finiſhed in all its Parts that a near and repeated contemplation of it can alone impreſs a juſt idea of its excellence; from the *Colonna Palace*, [Cat. N°. 153]——4 *feet* 10, *by* 3 *feet* 10

In Volume (pl. 5) 2539 Claude Spes.
Arches of a Temple & Boats on River.

41 VIRGIN and CHILD, with CHERUBS. This Picture, univerſally conſidered as the chef d'Œuvre of the Maſter, is not leſs remarkable for the extreme Brilliancy of Coloring, than the moſt extraordinary Delicacy with which it is finiſhed; and was probably painted for a private Chapel. Its Effect by Candle-light ſurpaſſes that of perhaps any other Picture from the *Corſini Palace*——2 *feet* 9, *by* 2 *feet* 7½.

42 THE INFANT JESUS SLEEPING, attended by Angels, one of the rareſt and moſt finiſhed Productions of this great Maſter, in his Roman manner; from the *Borgheſe Palace*—— 1 *foot* 8 *by* 2 *feet* 2

43 MADONA and CHILD, and St. CATHERINE, painted at a Period, when the bold Pencil of Titian produced with a few touches that *Truth of Effect*, which the united Efforts of all ſucceeding Artiſts have in vain endeavoured to rival; from the *Borgheſe Palace*——3 *feet* 9, *by* 5 *feet*.

44 CHRIST CROWNED WITH THORNS: In this moſt extraordinary Picture the Painter ſeems to have diſplayed the whole Powers of his Mind and Pencil, in depicting the Agony, Reſignation and Dignity of the Divine Sufferer. Conſidered as a work of Art, we ſhall find united in this Picture the Correctneſs of Outline of the *Roman School*, the Delicacy and Finiſhing of *Da Vinci*; with the Clear Obſcure and Harmony of the ſublime *Correggio*; from the celebrated Collection of the *King of Naples*, at *Capo di Monte*—— 2 *feet* 3½, *by* 1 *foot* 11½.

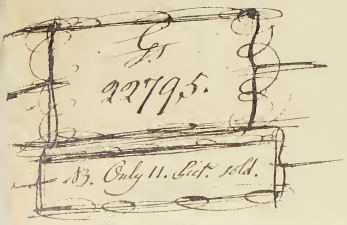
45 THE MARRIAGE of ST. CATHERINE. This Picture undoubtedly ranks the higheſt of the few Cabinet Pictures of this celebrated Painter, and as ſuch, was ſelected by the late learned and much eſteemed Connoiſſeur and Artiſt *Mr. Gervin Hamilton*, for the celebrated work of the *Scuola Italica*. The lovers of Art muſt lament, that ſo few Pictures of this rare Maſter exiſt, he having dedicated the greater Portion of his ſhort Life to Drawing and Alchymy, from the *Borgheſe Palace*——board 1 *feet* 10½ *by* 2 *feet* 5¾ *ſquare*.

Gs
Bar. Wolff. 1550 — *Salvator Rosa* — 46 A LANDSCAPE, representing a solemn woody Scene, with Water beneath, in which are introduced the Figures of *Mercury and the Woodman*. *Salvator* in this Picture seems to have reached the Summit of the Sublime in Landscape. His chef d'Œuvre. From the *Colonna Palace*. [Cat. No. 155]— 6 *feet* 7 *by* 4 *feet* 1 — asked £500. for —

Do — 1300 — *Benvenuto Garofolo* — 47 THE VISION of St. AUGUSTIN, with the Madona and Choir of Angels in the Clouds. The Majesty and Sweetness of the Virgin, the Variety and exquisite Beauty of the celestial Group, contrasted with the dignified Severity of the St. Augustin; to which may be added the richness of Colouring, and delicacy of Finishing, render this justly-esteemed Picture the very finest Production of *Garofolo*: from the *Corsini Palace*——2 *feet* 8½ *by* 2 *feet* 1½ —

L. D. — 1300 — *Nicolo Poussin* — 48 NOAH's SACRIFICE, after he quitted the Ark. It is almost needless to expatiate on the Merits of this celebrated Picture, which has ever been considered as the finest of *Nicolo*'s ITALIAN Pictures, and the Head of the *Corsini* Collection: In it he has united the majestic Grandeur of *Mich. Angelo*, the Colouring of *Titian* with that judicious Distribution of his Figures, which was *Nicolo*'s exclusive Excellence: *Engraved formerly by Giacomo Frey*, and recently by *Volpato*: From the *Corsini Palace*——4 *feet* ½ *by* 2 *feet* 3½ — asked Gs 2000. for —

Mr Buck 110 — *Titian* — 49 DANAE, mentioned by *Vasari*, *Edit di Firenzi*, tom. 3, as seen whilst painting, and much praised by *Michael Angelo* and *Vasari*. This Picture was purchased at *Venice*, 1750, by the late *Sir W. Young*, Grandfather to the Proprietor of the present Collection, and has never to this Time been out of the Family. It is the only Picture in this Catalogue not brought from Italy in the late Revolution.



FINIS.

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afterwards
Lord Dambury
drawn by Violett
for Tomkins' Gallery
& engraved in colors.